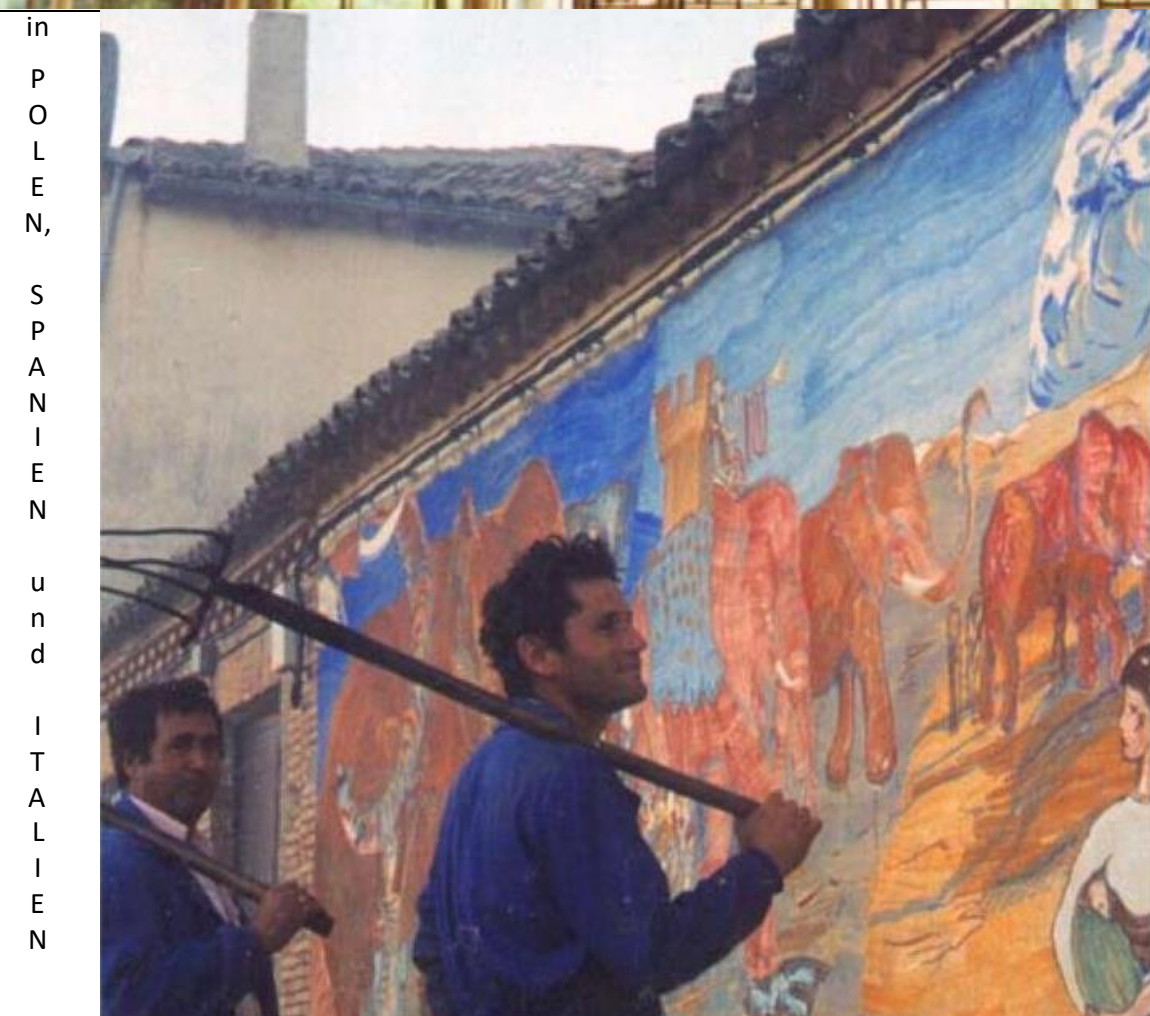




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entangling visual, political and social interventions intimately, to make one respond to the other. We disciplined our joy of doing in order to listen rather than declare, ask further rather

work. The most visible sign of this successful conversion was that a father and his daughter from Grenada thought it the only appropriate reaction to our work to start to live with us

Thorough preparation of such kinds of entangled intervention includes a genuine understanding of the social and physical setting of the place. There is

on the visual side of our intervention needs to get down to paper and colour models. In the Castilian highlands, this is the way we were luckily deterred from painting military scenery



observing the working community around their focus of intervention for weeks before doing any work themselves. Such aristocratic and aloof rest

that the manufacturer was terribly cross with the quality of his powder coming out of holes of 50 micrometers in diameter, for marble crystal needles much

pigments get ideally absorbed into the depth of the carbonising lime surface. Such moments of combining patient and pressured action can result

carbonisation and dehydration of the lime makes our surfaces brighten up as if from their inside. Somehow ironically, the full sensuality of a fresco paint-

Und jetzt:
ausgerechnet von
Polen lernen,
Sozialismus
neu zu bauen!



of Bourgeois Classicism outsourced every possibility of visual expression apart from their austere cult of canonised sterility. Outsourced, the artisanship of frescoing processes died an unspectacular everyday death on the market-places, turning our lives into bargaining for survival. In 1860, at his Florentine residence, the designated king of Italy, living modestly at the mercy of French and Piemont capitalists, could do little more than devastate the fresco work of generations with conformist

giant fresco painting. With us, everybody is entitled to paint. Every painter is welcome to participate in down-to-earth and up-on-the-scaffolding tasks alike.

Genuine spontaneity needs extensive preparation

We found out that the precious minutes of free-flying visual creativity are best to be prepared for with an average of 20 hours for every square metre

